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A Performance Guide to New Studies for Clarinet by Louis DeSantis

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**A PERFORMANCE GUIDE TO NEW STUDIES FOR CLARINET
BY LOUIS DESANTIS**

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

Louis DeSantis (1893-1940) was a prominent Italian-American clarinetist during the twentieth century. His musical training began in Naples and after immigrating to America in 1912, he held principal clarinet positions with the Chicago Civic Opera Company (1914-1917), St. Louis Symphony Orchestra (1925-1926), Cleveland Orchestra (1926-1929), Philadelphia Orchestra (1930) and the CBS Symphony Orchestra (1931-1940).

Louis DeSantis's *New Studies for Clarinet* offers the clarinetist a chance to further familiarize himself with selected orchestral excerpts while also exploring the beautiful aspects of the Italian "bel canto" singing style. The orchestral excerpts come from Ambroise Thomas's *Mignon*, Franz Liszt's *Second Hungarian Rhapsody*, Tchaikovsky's *Symphony No. 4*, and Nikolai Rimsky-Korsakoff's *Le Coq d'Or*. These engaging studies provide musical challenges beyond those found in the orchestral excerpt. In addition, a daily exercise through all major and minor key areas, an extensive trill study and two short duets further challenge the clarinetist's technique and instrumental facility.

Chapter 1 of this document is an introduction to this study and includes a brief historical backdrop on nineteenth century Italian clarinet performance. Chapter 1 also provides information on the life and career of DeSantis as well as general information on his *New Studies for Clarinet*. Chapter 2 includes a performance guide to each of the seven studies in this collection. This performance guide is designed to help clarinetists in their practice and exploration of Louis DeSantis's *New Studies for Clarinet*.

CHAPTER 1. INTRODUCTION

Louis DeSantis (1893-1940) was a prominent Italian-American clarinetist during the twentieth century. His musical training began in Naples at the Conservatory of Naples where he studied clarinet with Alfonso Fucito. After immigrating to America in 1912, he held principal clarinet positions with the Chicago Civic Opera Company (1914-1917), St. Louis Symphony Orchestra (1925-1926), Cleveland Orchestra (1926-1929), Philadelphia Orchestra (1930) and the CBS Symphony Orchestra (1931-1940).

There are currently very few items published on the life and career of Louis DeSantis. Clarinetist Russell Harlow assembled a comprehensive digital archive on his website ClarinetCentral, which consists of a historical survey of various twentieth century clarinetists.¹ This archive includes a representative page for Louis DeSantis, which lists a biography as well as an index of notable recordings with various orchestras. This page is an invaluable resource for clarinetists wishing to gain historical understanding of nineteenth and twentieth century clarinetists.

Many clarinetists have been inspired by DeSantis through the few existing recordings of his playing. The most notable of these recordings is the 1938 orchestral recording of Deems Taylor's *Through The Looking Glass – Suite, op. 12* which includes an expansive clarinet solo in the third movement entitled “Jabberwocky”.² This recording is with the CBS Symphony and Howard Barlow conducting. Twentieth century American clarinetists, such as Robert Marcellus and Mitchell Lurie, consider this a hallmark recording in expressive solo clarinet playing. Marcellus spoke very highly of

¹ Russell Harlow, “Rediscovering Louis DeSantis (1893-1940),” last modified February

² Deems Taylor, *Through the Looking Glass – Suite, op. 12*, with Columbia Broadcasting Symphony Orchestra & Howard Barlow conducting, Columbia Masterworks Set MM-350, four 78-rpm records, 1938.

this particular recording, and would play this in various master class settings.³ Lurie considered DeSantis's playing to be exquisite with a very unique singing quality.⁴ Both Marcellus and Lurie are two examples of clarinetists who considered DeSantis's recorded sound to be highly influential. See Appendix D for a listing of known orchestral recordings featuring Louis DeSantis.

Historical Backdrop on Nineteenth Century Italian Clarinet Performance

In general, the developments of Italian instrumental music followed the developments of Italian operatic music.⁵ Composers and singers of Italian operatic music displayed qualities of the “bel canto” style of singing. This style of singing translates to “well sung” and is based off of clear, rich vocal melodies. Often these melodies include virtuosic writing which performers can display florid elaborate lines. This music utilizes ascending and descending contours of scales and arpeggios. Control of legato is necessary to be able to perform the technical demands of the music. Often, rapid articulation and expressive wide intervallic leaps were included to heighten the musical drama. Italian traditions of clarinet playing were inspired by these developments in opera. The Italian clarinet sound is notably warm and alive, inspired by the opera singers prevalently heard in this country. The clarinetist is working for the most seamless legato, and articulation strives to reproduce a ‘speaking’ quality, just as the tongue naturally sculpts words.

³ Gregory Smith, “Tribute to Robert Marcellus” audio/video collection, 1997.

⁴ Mitchell Lurie, “Forward” to *New Studies for Clarinet* (Park City, Utah: ClarinetCentral.com, 2003), 2.

⁵ Adriano Amore, liner notes to *Italian Clarinet Gems*, Sergio Bosi, NAXOS, 8.572690, CD, 2011.

Additionally, the general characteristics of Italian operatic music influenced the development of clarinet music in other countries and regions. Composers such as Wolfgang Amadeus Mozart, Carl Maria von Weber, Carl Stamitz, Bernhard Crusell and Louis Spohr each included elements of operatic writing for the clarinet. These notable composers wrote operatic melodies featuring idiomatic writing for the clarinet including scales, arpeggios, and expressive intervallic content. This writing challenged clarinetists to develop fundamental aspects of clarinet playing including breath control, embouchure, voicing/tongue position, finger facility, articulation, and a quality of sound intimately related to the timbre of the human voice.

Developments in nineteenth century Italian clarinet traditions are largely associated with the music of composers Gioachino Rossini, Giuseppe Verdi and clarinetist-composer Ernesto Cavallini (1807-1874).⁶ Cavallini's *30 Caprices for Clarinet* is a challenging collection of etudes that features a virtuosic style of writing for the clarinet.⁷ Some of these aspects include florid, elaborate lines that demand a high technical facility. This technique on the clarinet is only achieved through great legato control riding on top of a highly energized air delivery system. British clarinetist Henry Lazarus (1815-1895) spoke highly of Cavallini's ability and described him as the "Paganini of the clarinet."⁸ Cavallini and his *30 Caprices for Clarinet* are a prime example of this new style of instrumental virtuosity developed by both performer and

⁶ Colin Lawson, ed., *The Cambridge Companion to the Clarinet* (Cambridge University Press, 1995), 82.

⁷ Ernesto Cavallini, *30 Caprices for Clarinet* (Milan: Casa Ricordi, 1904).

⁸ Pamela Weston, *Clarinet Virtuosi of the Past* (London: Novello & Co. Ltd, 1971), 202.

composer.⁹ Despite these developments, many Italian clarinetists encountered certain mechanical and technical limitations, most notably relating to embouchure.

The reed-above embouchure was prominent among clarinetists, especially Italian clarinetists. In this embouchure, the reed touches the top lip while the mouthpiece touches the bottom lip. A double-lip embouchure is needed to play with the reed above the mouthpiece. Double-lip embouchure is a type of embouchure in which both lips cover and fold over both the upper and lower teeth. In this embouchure, the reed is allowed to vibrate to its full potential, free from any force or press from the jaw. When the reed is vibrating freely, it allows the sound to become larger and unrestrained. As a contrast, single-lip embouchure is when the upper teeth are placed directly on top of the mouthpiece, but the lower lip covers and folds over the bottom teeth.

One of the earliest Italian sources that specifically mention reed-above embouchure occurs is the anonymous *Metodo Facilissimo per Imparare a ben Suonare il Clarinetto* published in Florence in 1816.¹⁰ In Milan, clarinetist Luigi Bassi printed an Italian translation of French clarinetist Xavier Lefèvre's 1802 *Méthode de clarinet*, which implies a preference for reed-above embouchure. This translated copy also suggests a shared French-Italian connection with this embouchure tradition.¹¹ General similarities between the traditional French school and Italian school of clarinet playing include a rich, vibrant and projecting sound with a certain amount of flexibility to perform impressive

⁹ Alfredo Vena, *The Nineteenth-Century Italian Clarinet Tradition and its Revaluation: The Case of Ernesto Cavallini* (Rome: ARACNE editrice S.r.l, 2007), 13.

¹⁰ Ingrid Pearson, "Ferdinando Sebastiani, Gennaro Bossa and the Clarinet in Nineteenth-Century Naples," *The Galpin Society Journal* (2007): 208, accessed May 12, 2018, <http://www.jstor.org/stable/pdf/25163902.pdf?refreqid=excelsior%3Ae09c11d186bed3a369fa328ab16a83d8>.

¹¹ Pearson, "Ferdinando Sebastiani," p. 206.

technical passages. The traditions of playing with a reed-above embouchure were prevalent in certain areas of Italy like Milan and Naples. In fact, clarinetists in Naples were known to favor this embouchure so much that it was later considered part of “la scuola Napoletana.”¹²

Clarinetists Ferdinando Sebastiani (1803-1860), Gaetano Labanchi (1829-1908) and Ferdinando Busoni (1834-1909) all lived, taught and performed in the areas around Naples in the nineteenth century. Each wrote and published a clarinet method book that engaged in the various challenges of new clarinet equipment and techniques that were developed at this time. Additionally, these method books offer guidance for solving some of these problems, including information on playing with a reed-above embouchure.¹³

Ferdinando Sebastiani (1803-1860) was known as a virtuoso Neapolitan clarinetist who performed with reed-above embouchure.¹⁴ Sebastiani’s *Metodo per clarinetto*, published in Naples five years before his death, included both images and text favoring the reed-above embouchure. In his *Metodo per clarinetto*, Sebastiani suggested that the reed-above embouchure allows clarinetists to project a timbre closely related to the human voice. He also states the reed-above embouchure offers a wide variety of articulation styles, and allows the reed to fully vibrate to create a sonorous sound.¹⁵ The tip of the tongue would need to be very far forward in the mouth, and would stroke the

¹² Ingrid Pearson, “18th- and 19th-Century Iconographical Representations of Clarinet Reed Position,” *Music in Art* 25, no. 1/2 (2000): 87, accessed May 12, 2018, <http://www.jstor.org/stable/pdf/41818363.pdf?refreqid=excelsior%3A23bfd7a538f790ab3f5e60818ddd0565>.

¹³ Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 201-202.

¹⁴ Pearson, “Ferdinando Sebastiani,” 208.

¹⁵ *Ibid.*, 209.

very tip of the reed while articulating. Sebastiani performed as clarinetist with the Teatro San Carlo and taught at the Conservatorie di San Pietro a Majella.

Clarinetist Gaetano Labanchi (1829-1908) was Sebastiani's successor in both the Teatro San Carlo and the Conservatorie di San Pietro a Majella.¹⁶ Labanchi's *Metodo Progressivo per Clarinetto*, published in Naples in 1886, also featured images and text favoring the reed-above embouchure.¹⁷ Labanchi performed with a reed-above embouchure throughout his career.¹⁸

Ferdinando Busoni (1834-1909) was another nineteenth century Neapolitan clarinetist who advocated for the reed-above embouchure. His method book, *Scuola di perfezionamento per il Clarinetto*, published in 1883, includes both images and text supporting the reed-above embouchure.¹⁹ Busoni was one of the latest nineteenth century advocates for this embouchure.²⁰

By the end of the nineteenth century, most European clarinetists outside of Italy were playing with a reed-below embouchure. Today, reed-below embouchure is the embouchure used by most clarinetists. In his 1887 monograph entitled, *Appunti Intorno al Clarinetto Compilati ad Uso delle Scuole del R. Istituto Musicale di Firenz*, Riccardo Gandolfi suggests that Giovanni Bimboni (1814-1893) was one of the first Italian clarinetists to adopt the reed-below embouchure.²¹ Italian clarinetists preserved the reed-above embouchure tradition longer than other areas in Europe.

¹⁶ Ibid., 208.

¹⁷ Gaetano Labanchi, *Metodo Progressivo per Clarinetto* (Naples, 1886), 12-13.

¹⁸ Hoeprich, *The Clarinet*, 157.

¹⁹ Ferdinando Busoni, *Scuola di Perfezionamento per il Clarinetto* (Hamburg, 1883).

²⁰ Colin Lawson. *The Early Clarinet: A Practical Guide*. (United Kingdom: Cambridge University Press, 2000), 45.

²¹ Pearson, "Ferdinando Sebastiani," 208.

Louis DeSantis received musical instruction at the Conservatory of Naples and studied clarinet with Alfonso Fucito.²² We do not know whether DeSantis first learned to play clarinet using a reed-above or reed-below embouchure. However, it is clear that many nineteenth century Neapolitan clarinetists discussed the various benefits and drawbacks of these two embouchures through published method books. DeSantis would have most likely seen clarinetists performing with reed-above embouchure, and heard the incredibly vibrant sounds of these clarinetists. According to his daughter Norma DeSantis, Louis DeSantis played clarinet with a double-lip, reed-below embouchure throughout the later part of his career.²³

While listening to existing orchestral recordings featuring DeSantis, one can clearly hear a full, vibrant and unrestrained quality of sound that features impressive legato control, flexibility and beautiful voicing. The sound's tonal center maintains an even shape throughout the range, emulating the human voice. When studying DeSantis's *New Studies for Clarinet*, clarinetists can imagine this ideal sound concept, and step into the spotlight as if he were a fine operatic singer.

Life and Career of Clarinetist Louis DeSantis

There are relatively very few sources on DeSantis's life and career. There are several documented interactions with musician-colleagues that help trace DeSantis's personal and musical influence on early twentieth century clarinet performance in America. This includes a letter from conductor and composer Ottorino Respighi to conductor Arturo Toscanini, written reflections from clarinetist Bernard Portnoy on

²² Russell Harlow, "Louis DeSantis" in *New Studies for Clarinet* (Park City, Utah: ClarinetCentral.com, 2003), 1.

²³ Harlow, "Rediscovering Louis DeSantis (1893-1940)."

playing clarinet next to DeSantis and finally, a letter from clarinetist Charles Avellone written to DeSantis.²⁴

Louis DeSantis immigrated to the United States in 1912 when he was 19 years old. He began his American career by playing in bands and theater orchestras in Galveston and San Antonio, Texas. DeSantis left Texas in 1914 when he became principal clarinetist with the Chicago Opera Company. In 1918, DeSantis joined the U.S. Navy and played with the Navy Band. Through his involvement in the Navy, DeSantis was granted American citizenship. Additionally, DeSantis met his future wife, Eleanor Iocolano, through the Navy.²⁵

DeSantis next joined the St. Louis Symphony as principal clarinetist for the 1925-1926 season. In the next year, DeSantis joined the Cleveland Orchestra as principal clarinetist. He held this position until 1929. On January 29, 1929 composer and Cleveland Orchestra musical director Ottorino Respighi wrote a recommendation letter to Arturo Toscanini, director of the New York Philharmonic:

Dear Maestro,
The Prof. Luigi DeSantis, who has already been first clarinetist of the Cleveland Orchestra, would very much like to join the New York Philharmonic as first clarinetist. If you directed the Cleveland Orchestra just once, you would recognize the most beautiful quality and tone of his playing and I present him to you as an artist of the first order. I am confident that he would be an excellent addition to the orchestra of New York.
I am sorry, dear Maestro, that I have not met you here in America and I shall be grateful to extend to you my most cordial greetings and to shake your hand.
Ottorino Respighi²⁶

There were no clarinet openings in New York at the time.

²⁴ Harlow, "Rediscovering Louis DeSantis (1893-1940)."

²⁵ Harlow, in discussion with the author.

²⁶ Harlow, "Rediscovering Louis DeSantis (1893-1940)."

In the summer of 1930, DeSantis played with the Philco Hour Radio Orchestra under the direction of Andre Kostelanetz. Around this time, Cleveland Orchestra clarinetist Charles Avellone wrote a letter to DeSantis about a memorable broadcast performance:

The Philco Hour does not come through W.T.A.M. but through W.H.K. and I didn't know how I could get to hear you because we had a rehearsal at the same time you were on. The engineers in the control room have a radio set and I asked them if they wouldn't tune in on the Philco program on W.H.K. and when they heard your name mentioned to call me out of the rehearsal. You know I had fixed it up with Walter Logan to excuse me when the engineers called me and he went me one better. He excused the whole Orchestra and we all heard it and I want to tell you that it was the most marvelous thing I have ever heard on the air!²⁷

This letter provides a glimpse into the fine qualities heard in DeSantis's playing through a broadcast with the Philco Hour Radio Orchestra.

In 1930, DeSantis moved to Philadelphia to play as principal clarinetist with the Philadelphia Orchestra, taking over Daniel Bonade's position. Bonade was removed from the orchestra at the discretion of musical director Leopold Stokowski. DeSantis only held this position for one year because he experienced many artistic differences with Stokowski as well as principal flutist William Kincaid and principal oboist Marcel Tabuteau.²⁸ After playing with the Philadelphia Orchestra, DeSantis moved to New York to play with the CBS Orchestra. He held this position from 1931-1940. This position was desirable during the years of the Great Depression since it guaranteed year-round employment.²⁹ At one point, clarinetist Bernard Portnoy, who was subbing in for Daniel

²⁷ Ibid.

²⁸ Ibid.

²⁹ Larry Huffman, "The Stokowski Legacy," www.stokowski.org, accessed Feb. 2018, http://www.stokowski.org/Philadelphia_Orchestra_Musicians.htm.

Bonade, sat next to DeSantis during a CBS broadcast. Portnoy shares the following thoughts regarding this experience:

Being a student of Bonade, he was used to working a great deal on reeds to balance them so they played just right. DeSantis came in a half-hour before the broadcast and dumped a box of reeds in a glass of water. He tooted on each one until he found the one he would use for the broadcast. He turned to me with a handful of the rejected, wet reeds and said, “Here kid, you want these?”³⁰

This recollection presents a brief snapshot of DeSantis’s professionalism and collegiality.

On December 23, 1940, DeSantis left his home to pick up food and wine from the Italian market. On his way home from the market, his car was involved a bad accident with a trolley. He was taken to a nearby hospital, but DeSantis died later that evening. DeSantis’s family sued the city due to negligence. However, the city’s attorneys tried to blame DeSantis for driving under the influence of alcohol due to the broken wine bottles found at the site of the accident. The DeSantis family ended up winning the case.³¹

Louis DeSantis’s *New Studies for Clarinet*

DeSantis’s *New Studies for Clarinet* is a collection of challenging, virtuosic studies composed by DeSantis himself. The first edition was printed in the 1920’s while DeSantis was playing with the Cleveland Orchestra. In 1935, the first edition was revised and enlarged, including note and rhythm corrections. Later, DeSantis was preparing for a third edition but unfortunately his untimely death in 1940 prevented him from completing this edition.³²

In 2003, clarinetist Russell Harlow printed the third edition of DeSantis’s *New Studies for Clarinet*. This edition is based on DeSantis’s own copy, in which DeSantis

³⁰ Harlow, “Rediscovering Louis DeSantis (1893-1940).”

³¹ Ibid.

³² Harlow, “Louis DeSantis” in *New Studies for Clarinet*, 1.

himself included a few revisions and corrections in preparation for a new edition.³³ There are a total of seven studies in this collection including:

1. Daily Exercise
2. Paraphrasic Exercise-Study on Thomas' "Mignon" Clarinet Cadenza
3. Paraphrasic Exercise-Study on the 1st Cadenza of Liszt's Second Hungarian Rhapsody
4. The Trill
5. Paraphrasic Exercise-Study on Tchaikovsky's Scherzo from Symphony No. 4
6. Paraphrasic Exercise-Study on Rimsky-Korsakoff's Clarinet Cadenza from the opera "Le Coq d'Or"
7. Duettino A and B

The four paraphrasic studies (Studies no. 2, 3, 5 and 6) are based on solo clarinet orchestral excerpt passages normally found in the first clarinet parts of orchestral and opera literature. These studies are supplemented with a daily scale study exercise (Study no. 1) as well as a specific and challenging trill exercise (Study no. 4). The final study (Study no. 7) consists of two short duets. This paper will provide an analysis of these studies in terms of their formal structures as well as a comparison to their corresponding orchestral excerpt passages. These specific excerpts come from Ambroise Thomas' *Mignon*, Franz Liszt's *Second Hungarian Rhapsody*, Peter Ilyich Tchaikovsky's *Fourth Symphony*, and Nikolai Rimsky-Korsakoff's *Le Coq d'Or*. These studies juxtaposed to the actual excerpt can help clarinetists familiarize themselves with these orchestral pieces.

³³ Ibid.

The four Paraphrasic Exercise-Studies share many similar themes and concepts. In addition to paraphrasing excerpts from orchestral/opera repertoire, all of these studies contain clear sectional treatment of form, initial tempo markings, double bar lines that signify ends of sections, italicized musical expression markings and N.B. (nota bene) instructions. Also, each of these studies includes a large section written in Italian bel canto style, guiding the clarinetists to explore a sound concept that is related to a human's singing voice.

It is interesting to note that DeSantis employs a wide variety of italicized expression markings. There are only two instances in the entire collection in which he repeats the same musical expression marking within one study. Often, the expression markings show subtle differences, like "poco rit." versus "rit." or "rall." versus "poco a poco rall." These specific markings demand that the performer create a clear and thoughtful interpretation of each study. A complete listing of all italicized musical expression markings can be found in Appendix C.

DeSantis's *New Studies for Clarinet* is the earliest published clarinet etude collection that features studies based on excerpts and existing repertoire. Several twentieth century clarinetists compiled similar exercises and studies based on orchestral excerpts or existing repertoire. One example includes the published studies by clarinetist Frederick Thurston titled *Passage Studies for B-flat clarinet*.³⁴ This collection consists of three books, in which each successive book increases the difficulty of material. Another

³⁴ Frederick Thurston, *Passage Studies for Bb clarinet*. (New York: Boosey & Hawkes, 1947).

example of a study based on orchestral excerpts or existing repertoire is Victor Polatschek's *Advanced Studies for Clarinet*.³⁵

³⁵ Victor Polatschek, *Advanced Studies for the Clarinet*. (New York: G. Schirmer, Inc., 1947).

CHAPTER 2. PERFORMANCE GUIDE TO *NEW STUDIES FOR CLARINET*

This performance guide is designed to help clarinetists in their practice and exploration of Louis DeSantis's *New Studies for Clarinet*. This guide features an analysis and approach that divides each study into clear, main sections. The sections are often associated with designated tempo, key and meter changes. This sectional treatment helps a clarinetist organize his approach to a study. It also helps the listener understand the overall form, should the clarinetist wish to perform the study. Additionally, each of the four "Paraphrasic Exercise-Studies" is compared to its related orchestral/opera excerpt and pedagogical performance guidance for these studies is included.

Study No. 1. Daily Exercise

Each exercise in Study No. 1 is in a specific key area and contains musical material consisting of scales and intervals of thirds, fourths and fifths. The resulting exercise is a scale/arpeggio hybrid that first ascends and then descends throughout the range of the clarinet. The exercise begins with a quarter note tied to a sixteenth note, and is then followed by constant sixteenth notes. Each beat in the exercise outlines the chord members of the tonic chord. In these exercises, clarinetists are able to practice and improve fundamental aspects of playing such as energized air delivery, legato control, voicing/tongue position and intonation. Additionally, clarinetists can improve finger facility in every key signature. This study features a consistent pattern, allowing clarinetists to focus on a high quality of playing despite challenging register crossings that occur within the pattern.

The Daily Exercise begins in C Major, and then moves to its relative minor key of A harmonic minor. Each minor key employs the harmonic minor form since it includes

the raised leading tone, in both ascending and descending patterns. The study then continues to move counter-clockwise around the Circle of Fifths, moving to F Major, then d minor, B-flat major, g minor, etc. At the end of each key area, the exercise modulates to the next key area with a change in the pattern, usually marked with an added accidental. An example of this modulation is shown in Figure 1 below.

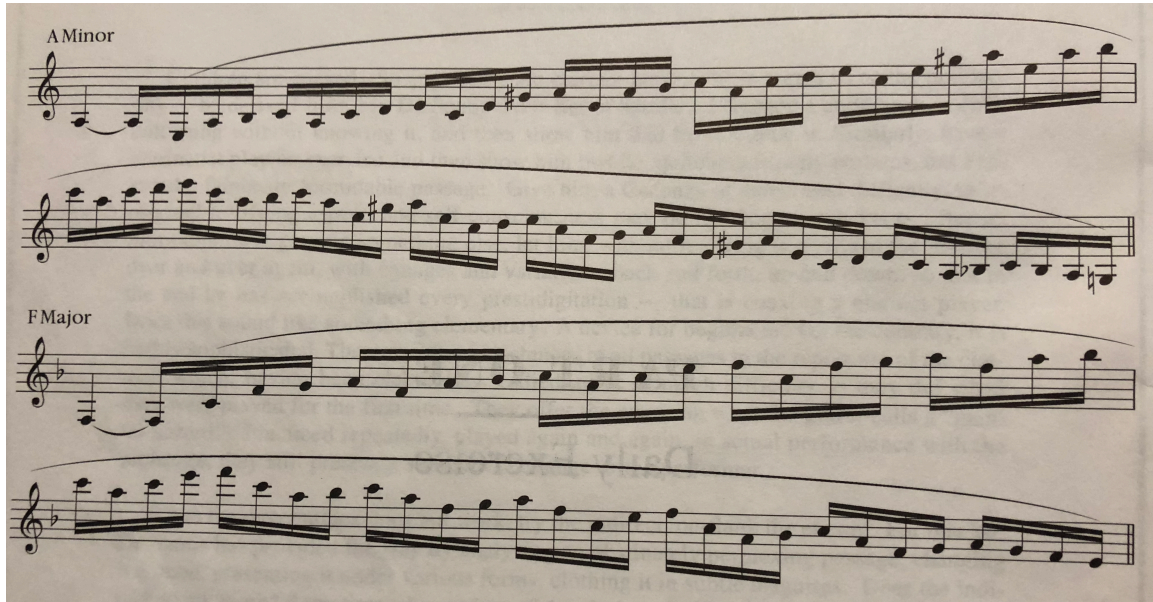


Figure 1. DeSantis *New Studies for Clarinet*, Study No. 1, measures 2-3

In Figure 1, the A minor exercise modulates to the F major exercise with the addition of the B-flat and G-natural.

It is interesting to note that Study No. 1 begins and concludes with an exercise in the key of C Major. By the end of the exercise, the clarinetist will have gone full circle around the circle of fifths. However, the C Major exercise at the end of the study goes up to an altissimo G while the first C Major exercise only goes up to an altissimo E. This high G is the highest note found throughout DeSantis's *New Studies for Clarinet*. At the very end of the study there is a fermata marked over a whole note C. This daily study

helps develop the clarinetist's control of legato, voicing and technical facility throughout all major and harmonic key areas.

Study No. 2. Paraphrasic Exercise-Study on Thomas' "Mignon" Clarinet Cadenza

Study No. 2 spans 6 pages, and includes a total of 114 measures. The corresponding orchestral excerpt is from the overture to Ambroise Thomas's *Mignon*, which features a clarinet cadenza at the very beginning of the overture. This excerpt is shown in Figure 2 below.



Figure 2. Thomas *Overture to "Mignon"* – 1st clarinet cadenza, measures 1-6

DeSantis's study on this excerpt can be divided into four large sections, which explore different musical aspects related to this cadenza. This study's form features a theme and variations.

The first large section of DeSantis's study includes measures 1-16. The initial tempo is marked *Largo*, with a quarter note = 60. In this first section there are two clear eight-bar phrases. Both of these phrases conclude with italicized "ben tenuto" markings followed by a double bar line. The first eight-bar phrase is a simple, lyrical melody in which the tied quarter notes function as the structural points in the phrase. Sixteenth notes and thirty-second notes act as travel notes to and from these structural tones. The second eight-bar phrase is marked "vagamente" and the phrases becomes slightly more fragmented, as sixteenth rests are included, often at the beginning of the measure. Here

the clarinetist needs to respond to the sixteenth rest downbeats in time without disrupting the “vagamente” nature of the preceding phrase.

The second large section of this study includes measures 17-60. The clear defining rhythmic feature in this section is a continuous flow of slurred eighth note triplets. DeSantis includes a circle A and circle B at the beginning and ending of the first 15 measures of this section (measures 17-31). A N.B. instruction corresponds to the material within circle A and circle B, shown in Figure 3 below.

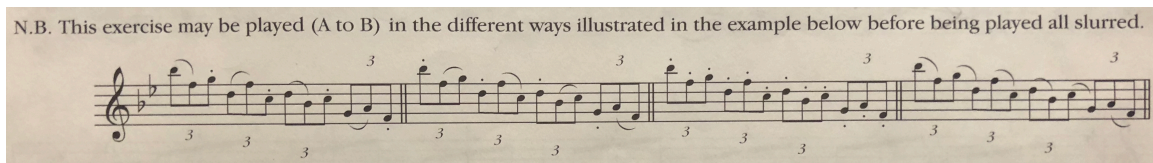


Figure 3. DeSantis *New Studies for Clarinet*, Study No. 2, first N.B. instruction

These instructions offer four sets of varying articulation patterns, which can be explored as a practice technique. It is interesting to note that the N.B. instructions state that the four articulation variations may be practiced first “before playing all slurred.”³⁶ As a practice approach, the physical aspect of using the tongue to articulate helps reinforce learning the patterns of the notes. When the clarinetist utilizes this approach to stroke through and sculpt these articulation variations, he is not only improving his quality of articulation, but also improving the necessary voicing needed to reveal the musical line. When the clarinetist returns to playing this section all slurred, he can find that the notes are deeply learned and can then concentrate on improving his sense of legato connection between the notes.

The third large section in Study No. 2 includes measures 61-100. Continuous sixteenth note figures make up the majority of this section. Similar to the previous study,

³⁶ DeSantis, *New Studies for Clarinet*, 13.

there is a section bracketed off using circled letters. Circle C and circle D are marked between measures 61 and 74. Here, a N.B. instruction provides eight sets of varying articulation groupings to be practiced in the measures between circle C and D, shown in Figure 4 below.

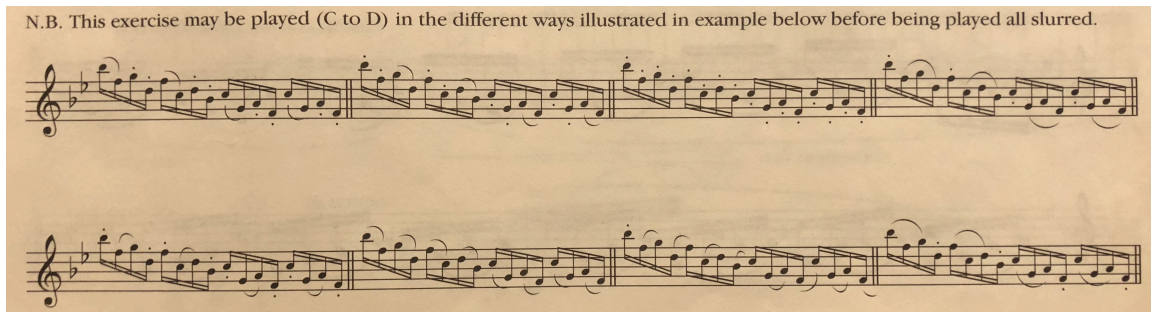


Figure 4. DeSantis *New Studies for Clarinet*, Study No. 2, second N.B. instruction

Again, the instructions invite the performer to play through each articulation variation before playing measures 61-74 all slurred.³⁷

The fourth and final large section of this study includes measures 101-114, and is marked with the instructions “Tempo primo.” Initially, this final section begins like the first section. Here there is a lyrical phrase structured around tied quarter notes while sixteenth and thirty-second notes act as travel notes. There is a cadenza marked in measures 107-111, which is quite different than Thomas’s cadenza. Here, DeSantis includes breath marks and fermatas to help guide the performer’s pacing throughout this final cadenza, which ends in measure 111. The entire study concludes with one simple phrase marked “con calma” in measures 112-114.

There are several similar aspects between this study and its corresponding orchestral excerpt. Both are written in the key of B-flat major. The dominant seventh arpeggio found in measure 5 of the excerpt, listed above in Figure 2, is frequently used

³⁷ DeSantis, *New Studies for Clarinet*, 15.

throughout the study in various inversions and patterns. Figures 4 and 5 depict two instances that allow the clarinetist to practice the dominant seventh arpeggios.

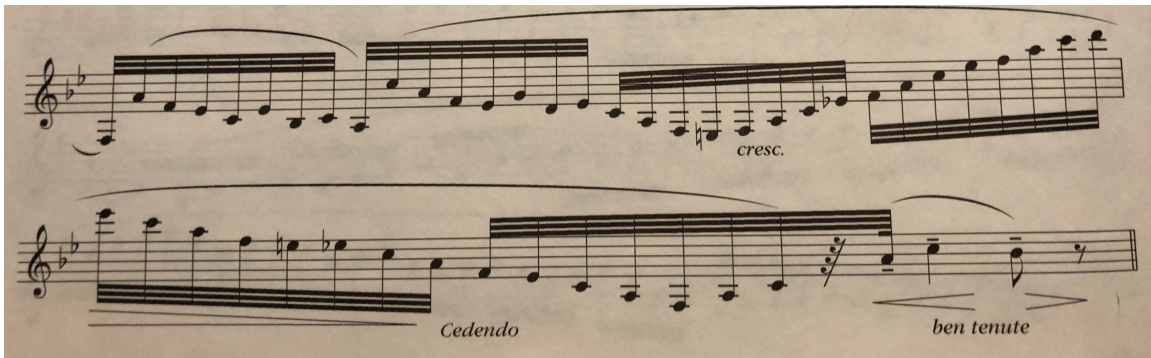


Figure 5. DeSantis *New Studies for Clarinet*, Study No. 2, measures 15-16

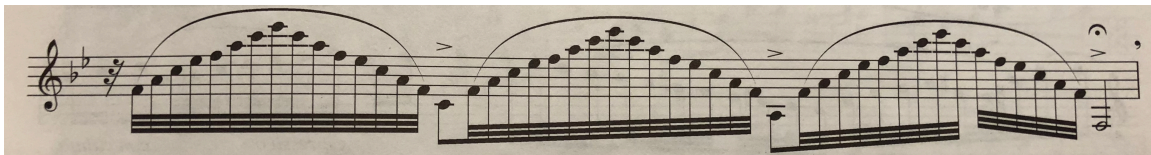


Figure 6. DeSantis *New Studies for Clarinet*, Study No. 2, measure 109

In both of these examples, DeSantis challenges the performer by extending the range of the dominant seventh arpeggio found in Thomas's excerpt.

An important difference between the study and excerpt involves meter. The excerpt is in 6/8 while the study is in 4/4. It is interesting to note that the melodic material in measures 2 and 3 of the excerpt consist of a four-note grouping of F-C-G-A, which then is repeated in the pattern of sixteenth notes to fill out one measure in the meter of 6/8. In the study, this four-note grouping is explored in different rhythmic combinations, changing which pitches will be emphasized within the meter of 4/4.

Performing this four-note grouping (F-C-G-A) on the clarinet poses some challenges in terms of creating an even legato. For example, the first space F is part of the chalumeau register but the C that follows is part of the lower-clarion register. When playing in these two registers, the airstream encounters an extreme difference in

resistance. The clarinet is inherently uneven with this register crossing, so the clarinetist should practice to over-develop the skill of crossing back and forth between the two registers. To successfully practice this, the clarinetist needs a highly pressurized air delivery system, with clear voicing in which the tip of the tongue is extremely close to the reed. A firm and supported embouchure is needed to allow the reed to continually vibrate through the register crossing. When practicing this study, the clarinetist will be delighted to find that it is possible to develop an even and consistent legato between these registers. Measures 30-31 and Measures 67-70, shown in Figures 7 and 8, are two examples that explore this four-note grouping in two different rhythmic notations.

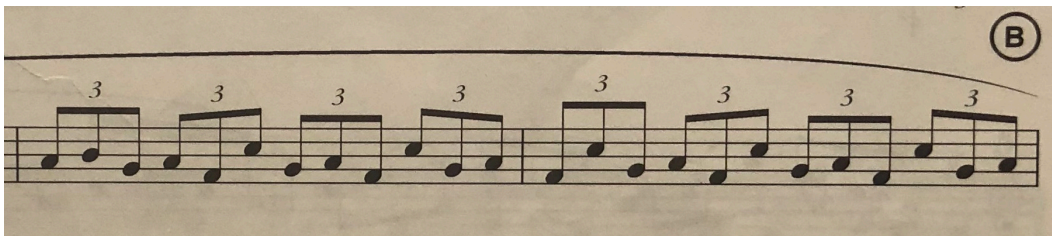


Figure 7. DeSantis *New Studies for Clarinet*, Study No. 2, measures 30-31

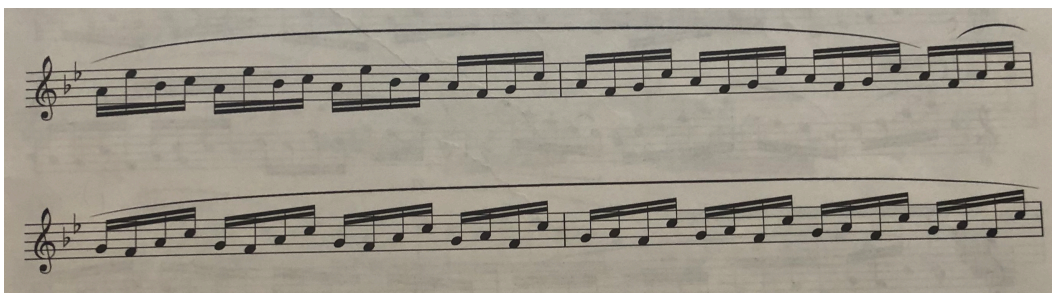


Figure 8. DeSantis *New Studies for Clarinet*, Study No. 2, measures 67-70

DeSantis further challenges the clarinetist by transposing the original F-C-G-A grouping found in Thomas's excerpt. Often, these transpositions include additional opportunities for the clarinetist to develop seamless register crossing. For example, the

original four pitches are transposed to Bb-F-C-D in measure 71 of the study. Figure 9 depicts this transposition.



Figure 9. DeSantis *New Studies for Clarinet*, Study No. 2, measures 71-72

Study No. 2 does not include an exact copy of the excerpt from the overture to Thomas's *Mignon*. Instead each main section offers additional practice on the register crossing associated with F-C-G-A grouping as well as the dominant seventh arpeggio found within Thomas's cadenza. In this context, the clarinetist can practice above and beyond the musical material required to perform this excerpt.

Study No. 3. Paraphrasic Exercise-Study on the 1st Cadenza of Liszt's Second Hungarian Rhapsody

Study No. 3 spans four pages and has a total of 170 measures. This study's corresponding excerpt is from the first clarinet cadenza in Franz Liszt's *Second Hungarian Rhapsody*, shown in figure 10 below.



Figure 10. Liszt *Second Hungarian Rhapsody* – 1st clarinet cadenza, measures 24-26

There are a total of five main sections in DeSantis's study on this excerpt, and each section is clearly marked with a tempo instruction. The order of these sections is as follows: *adagio espressivo*, *allegro moderato*, *Meno assai/piu meno*, *moderato* and *largamente*. This study features an overall theme and variations form.

The first main section is marked “adagio espressivo” and includes measures 1-34. This section is in 6/8 meter with a tempo designation of an eighth note = 112. This section begins in A minor and features a lyrical melody in Italian bel canto style. In measure 21, DeSantis marks “Meno (in 6)” which is a clear instruction on subdivision. Here, subdividing is helpful since much of the melodic material now changes to constant thirty-second notes. At the “Meno,” the line gradually starts to ascend, by means of an A harmonic minor scale, to the high F in measure 27. See figure 11 for this “Meno (in 6)” section beginning in measure 21.

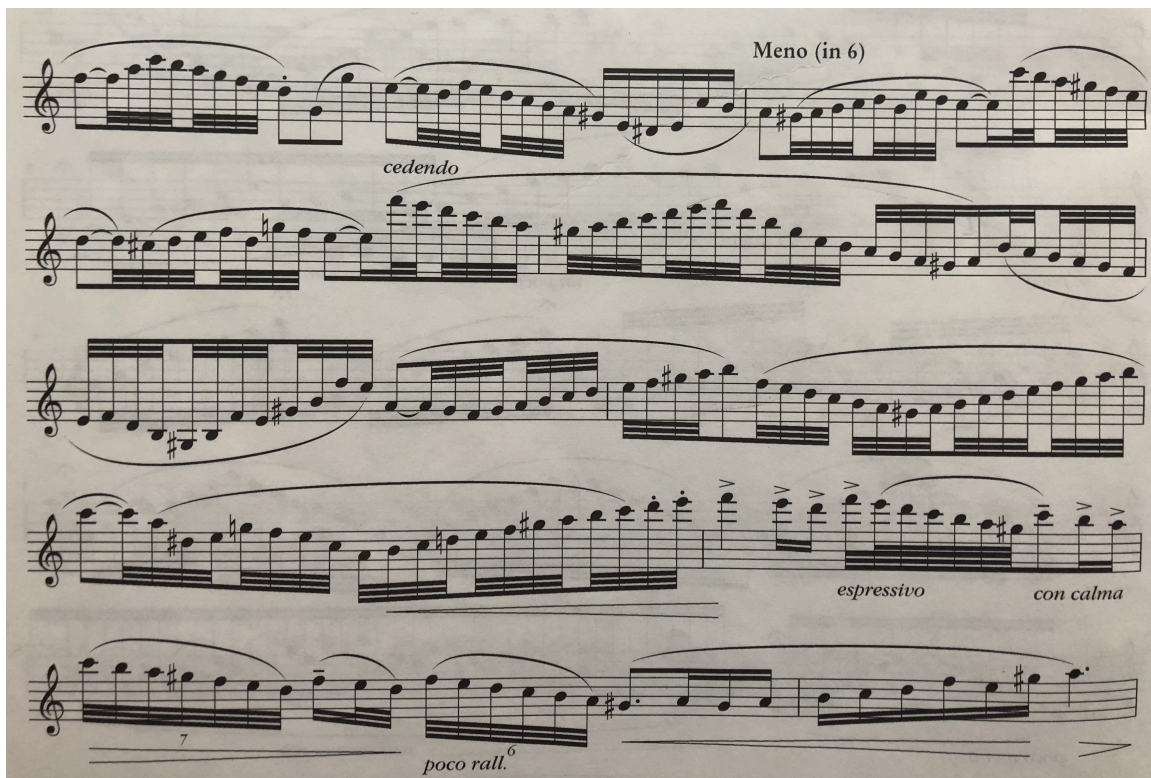


Figure 11. DeSantis *New Studies for Clarinet*, Study No. 3, measures 19-29

This is very similar to the excerpt, shown in Figure 10. However the scalar ascent in Liszt’s excerpt is rather direct, beginning with the first space F and then rising to the altissimo F two octaves above. In this first section of DeSantis’s study, the melodic line

includes multiple scalar ascents and descents, providing the clarinetist with an opportunity to improve legato control, voicing, and finger facility in A harmonic minor.

Measures 26 and 27 of Figure 11 are very similar to Liszt's cadenza. In fact, the publisher of the first edition of *New Studies for Clarinet* provided commentary on this:

There is many an adept of the single reed and Boehm keys, who does not feel at ease in the presence of the first Cadenza in the Liszt's Second Hungarian Rhapsody. But there is no doubt that any sound, advanced student can play correctly the twenty-ninth bar of the study that Mr. DeSantis has devised for the mastery of that cadenza. When he has played the upward run, he will find that he has conquered most of the difficulty by the Cadenza itself. By continuing that scale upward to the high F, as in the thirty-first bar, and by joining it with the downward runs that follow, one after another, he will find he has played the entire Cadenza as if it were just another fairly simple exercise.³⁸

Interestingly, the letter states that the high F occurs in measure 31. In the third edition of DeSantis's *New Studies for Clarinet*, this high F occurs in measure 27.

The second main section of Study No. 3 includes measures 35-94. This section is marked "Allegro moderato" and is assigned the tempo instructions of a dotted quarter note = 126. The italicized expression marking here is "scherzando" and the resulting musical character is a quick, agile dance similar to a tarantella, shown in figure 12 below.

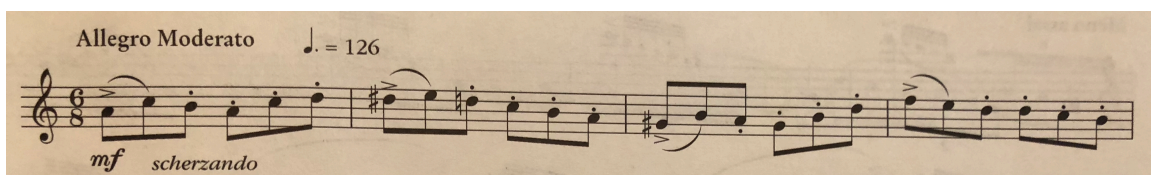


Figure 12. DeSantis *New Studies for Clarinet*, Study No. 3, measures 35-38

A variety of slurred and staccato articulation patterns are used in this section. The meter of this section begins in 6/8 and diverts to 9/8 for three measures, in measures 76-78.

³⁸ DeSantis, *New Studies for Clarinet*, 4.

The third main section includes measures 95-114 but is divided musically in two parts. First, there is a “Meno assai” from measures 96-102, and the start of this section is shown in Figure 13.



Figure 13. DeSantis *New Studies for Clarinet*, Study No. 3, measures 95-98

This section is characterized by a tied dotted quarter to duple eighth notes. The duple eighth notes, which take up half of the measure, also include scalar grace note figures. This “Meno assai” section concludes with a rallentando and ritardando which transition into the next “Più meno” section. The “Più meno” section includes measures 103-114.

Figure 14 shows the beginning of the “Più meno.”



Figure 14. DeSantis *New Studies for Clarinet*, Study No. 3, measures 103-104

Here there is a twelve measure phrase marked with italicized instructions – “quasi cadenza,” “stentate,” and “con bravura.” The cadenza concludes with two quarter notes on C and B, with each note assigned a fermata.

The fourth main section is marked by “Moderato.” This section begins with constant sixteenth notes and later changes to sextuplet sixteenth notes. Much of this section allows the clarinetist to practice both tonic and dominant seventh scales and arpeggios, shown in Figure 15.

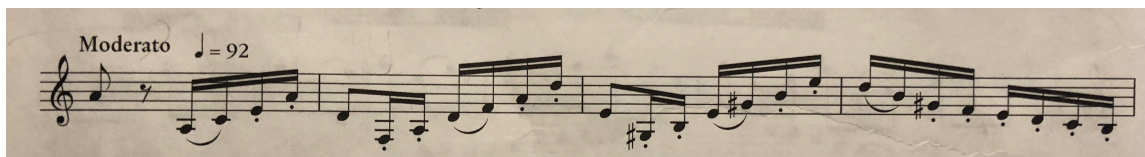


Figure 15. DeSantis *New Studies for Clarinet*, Study No. 3, measures 115-118

This section ends with a “poco rit.” transition into the final section of the study.

The fifth and last main section of the study, shown in Figure 16 below, is marked “Largamente” and the material here closely resembles the cadenza found in the orchestral excerpt.

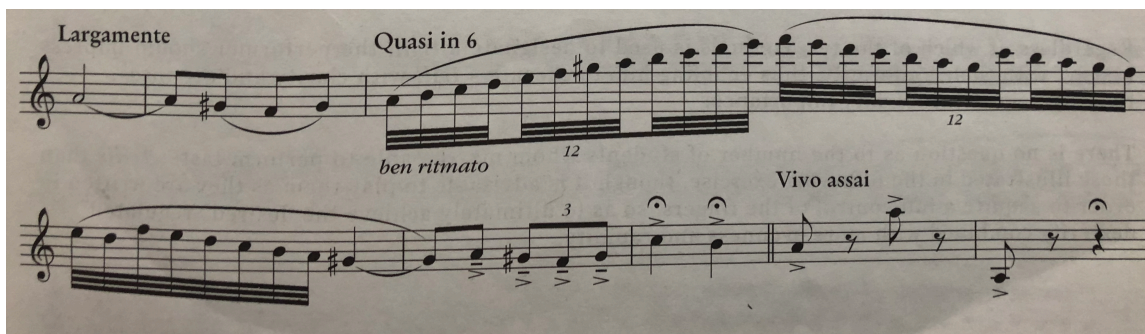


Figure 16. DeSantis *New Studies for Clarinet*, Study No. 3, measures 163-170

Here, the first four pitches (A, G-sharp, F, G-sharp) are notated with longer rhythmic values than what appears in Liszt’s excerpt. The change in rhythm offers a deliberate practice approach for this cadenza. It also clearly outlines the tonic pitch of A. The scalar ascent in A harmonic minor is marked “Quasi in 6” and “ben ritmato” instructing the performer to develop a high quality of rhythmic control in this cadenza. The rhythmic groupings here in the study are slightly different than the groupings in Liszt’s excerpt. In the study, everything is grouped in fours, while the excerpt changes from groups of four to seven and six. By practicing this study, the clarinetist can develop a deep sense of legato in addition to improving the accuracy of his rhythm. There are two fermatas here in the study, on the last C and B, which correspond to the fermata at the end of the

excerpt on C. At the very end of DeSantis's study there are two measures marked "Vivo assai" with three eighth note A's, all in different octaves, providing an exciting exclamation to conclude the entire study.

In this study, the clarinetist scales up and down the cadenza-material in ways that go beyond the demands of the orchestral excerpt, further developing his finger facility, voicing, and legato control within the key of the cadenza. There is a recording of DeSantis performing the cadenza in Liszt's *Second Hungarian Rhapsody* with the CBS Orchestra. Careful listening of this recording will highlight DeSantis's phenomenal control of legato as he ascends and descends the contours of this excerpt.

Study No. 4. The Trill

Study No. 4 is eight pages long and includes a total of 148 measures. The author recommends that this study is learned through slow practice. As the study progresses, it features more complex and challenging rhythmic patterns.

Study No. 4 includes an entire page devoted to instructions on how to perform a trill. Here on page 22, DeSantis included two musical examples from Tchaikovsky's *Fifth Symphony* (2nd movement) and the *Nutcracker Suite* (Arabian Dance). See Figure 17 for these two examples.

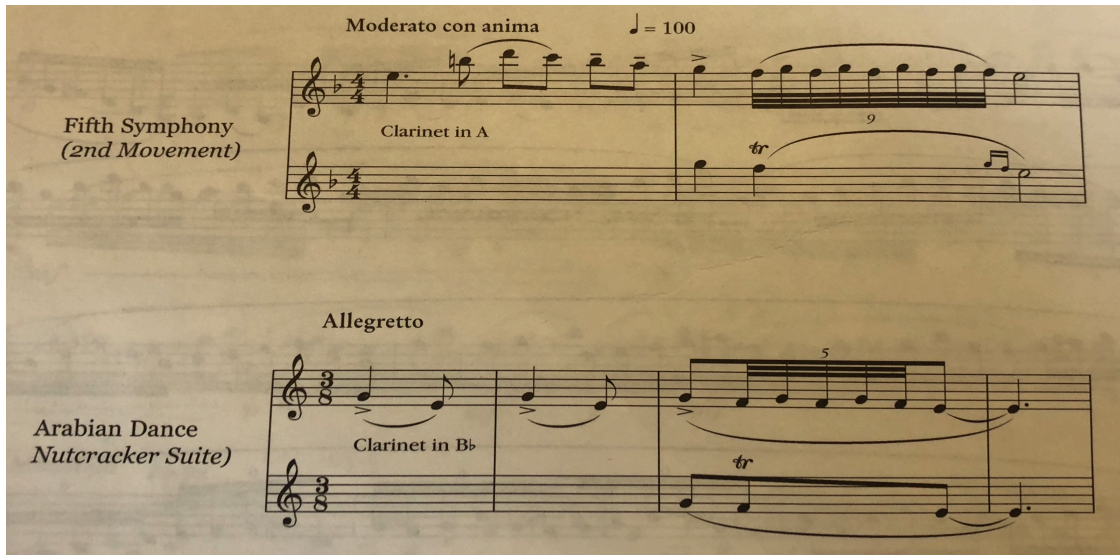


Figure 17. DeSantis *New Studies for Clarinet*, Study No. 4, The Trill (instruction page)

DeSantis used these two examples to show written-out trills that are not simply marked by the abbreviated “tr.” DeSantis wrote, “In both the above instances the trill might have been expressed by the customary abbreviation “tr,” but the composer wished to indicate the number of tones desired so as to impress the performer with the evenness that was required in executing it.”³⁹ It is interesting to note that DeSantis listed two Tchaikovsky excerpts here, acting as an introduction to the following study, Study No. 5, which is based entirely on Tchaikovsky’s Symphony No. 4.

Following these examples, DeSantis further explains the goals for executing a fine trill by focusing on *clarity* and *evenness*: “Regardless of which of the two methods is used to designate a trill, the performer should impress himself with their uniformity, thus enabling him to execute a trill with clarity and evenness, rapidity being of secondary importance.”⁴⁰ DeSantis’s extensive Study No. 4, The Trill, provides the performer with

³⁹ DeSantis, *New Studies for Clarinet*, 22.

⁴⁰ Ibid.

many opportunities to “impress” himself with the “desired ‘regulated’ dexterity” needed to perform trills.

Study No. 4 has three main sections, and each section is marked by both a key signature and time signature. The study’s first main section begins in F Major and is in 4/4 time. This section includes a total of 68 measures and is marked with a “Moderato” tempo designation. This section contains all written-out trills, in varying rhythmic patterns. Measures 1-52 include written-out sixteenth note trills, ascending and descending an F major scale, as shown in Figure 18.

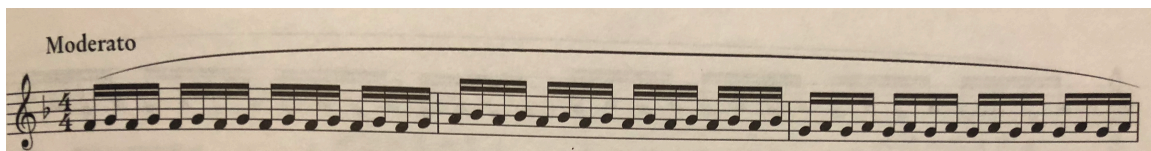


Figure 18. DeSantis *New Studies for Clarinet*, Study No. 4, measures 1-3

In measures 53-68, sextuplets replace the sixteenth note trills. Sixteenth notes are also include in this section but are now written as ascending staccato arpeggios. These sixteenth notes function as pick-up notes into the next trilled sextuplet, shown in figure 19.

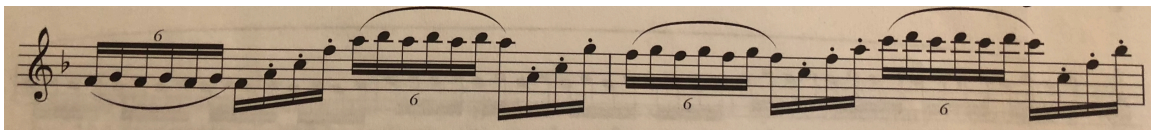


Figure 19. DeSantis *New Studies for Clarinet*, Study No. 4, measures 53-54

The sextuplet trill patterns occur in various registers throughout the clarinet. Because of this, the clarinetist needs to practice very clear voicing throughout the staccato sixteenth notes. The tip of the tongue must remain very close the reed, while allowing the air to continually rush forward to reveal the next sextuplet. Measures 1-68 do not include any accidentals.

In measures 69-87 the arpeggiated staccato sixteenth notes are replaced with a quintuplet comprised of thirty-second notes. These quintuplets still function as pick-up notes into the next sextuplet trill. Although now the pick-up notes, because of how they are arranged, sound like a turn or gruppetto. See Figure 20 below for the defining rhythm of measures 69-87.

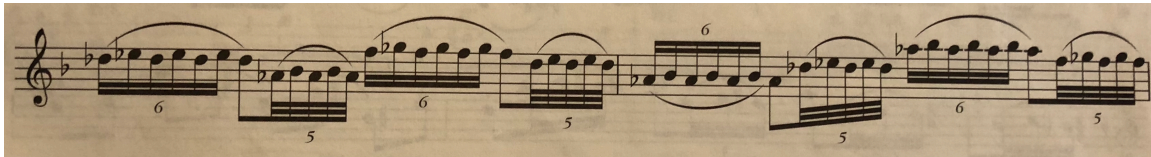


Figure 20. DeSantis *New Studies for Clarinet*, Study No. 4, measures 73-74

This section also includes numerous accidentals and the harmony becomes more involved, no longer staying within diatonic limitations.

A new rhythm appears in measures 88-104. Here there are two different notations of the same rhythm. A pattern of one eighth note and three triplet sixteenth notes is later notated by two eighth notes, one including a mordent. Figure 21 shows the written-out mordent alongside the abbreviated mordent.

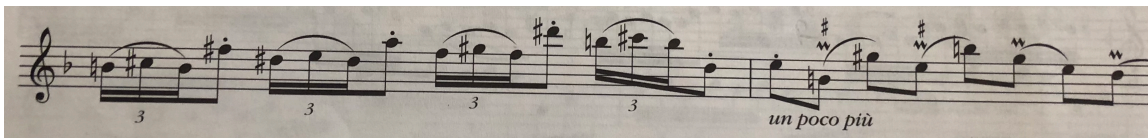


Figure 21. DeSantis *New Studies for Clarinet*, Study No. 4, measures 95-96

Measures 105 and 106 act as an important two bar transition into Study No. 4's second main section. These two measures include the first abbreviated "tr." DeSantis also includes a written out notation in a second system, as shown in figure 22.

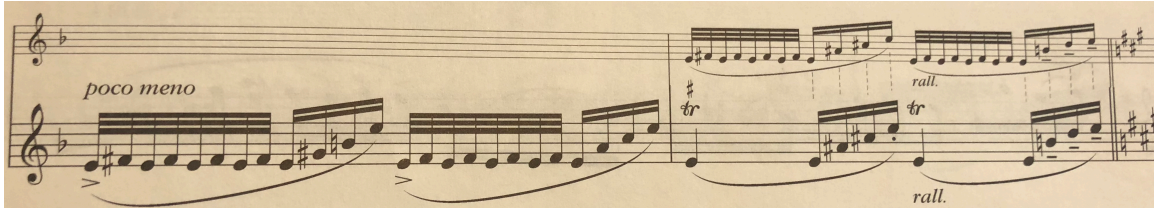


Figure 22. DeSantis *New Studies for Clarinet*, Study No. 4, measures 105-106

The study's second main section begins in measure 107 and concludes in measure 131. The meter changes from 4/4 to 3/4 and the key modulates to A Major. This section is marked "Tempo di Minuetto." This minuet section includes both the written out and abbreviated trill notations. Also, DeSantis includes written out notation above abbreviated trills that are placed on dotted rhythms, as shown in figure 23.



Figure 23. DeSantis, *New Studies for Clarinet*, Study No. 4, measures 117-119

The third main section in Study No. 4 begins in measure 132. The meter changes from 3/4 to 4/4 and is marked "Allegro moderato." A new feature here is the use of written-out nonuplets to represent abbreviated trills ending with two grace notes. A second new feature is the abbreviated and written out forms of grupettos found both on and off the downbeat. See figure 24 for abbreviated trills ending with grace notes as well as a quarter note with a grupetto leading to a trill.

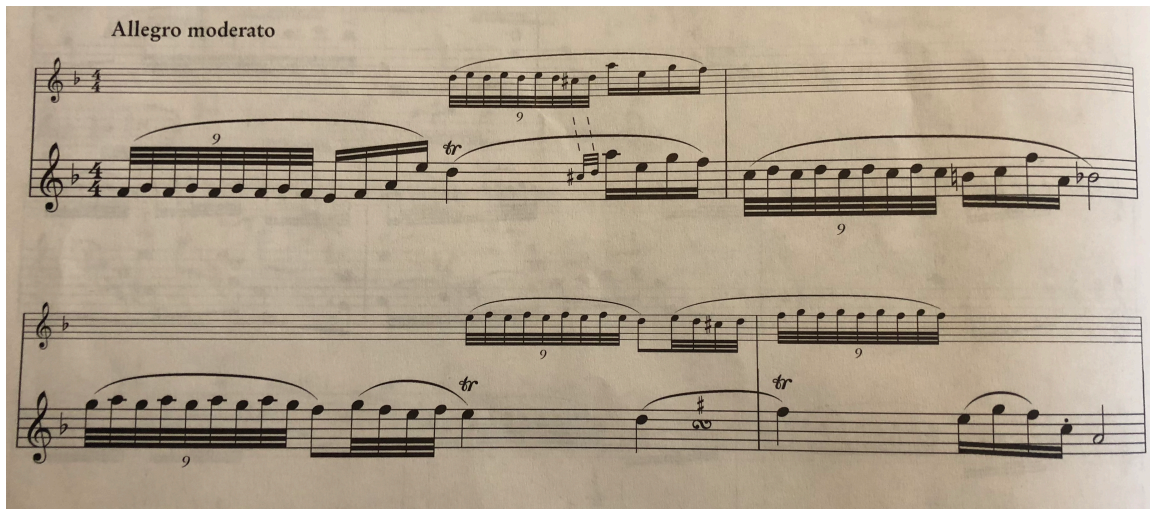


Figure 24. DeSantis *New Studies for Clarinet*, Study No. 4, measures 132-135

The gruppetto in Figure 24 occurs on the beat. Figure 25 includes the written-out notation of a gruppetto that occurs on the “and” of the beat.

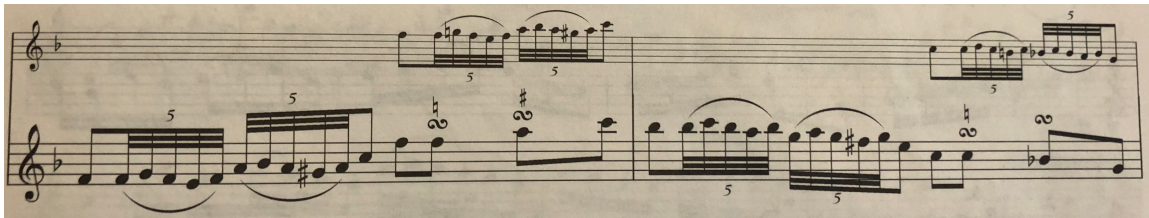


Figure 25. DeSantis *New Studies for Clarinet*, Study No. 4, measures 142-143

The last four measures of the study, measures 145-148, are marked “Tempo (poco meno).” Since it is only four measures long, and does not change key or meter, this short section functions as a coda rather than a separate, fourth section of this study.

Study No. 4 challenges the clarinetist to be extremely clear and even in executing a wide variety of trills, mordents and turns. The clarinetist’s rhythm is challenged throughout the increasing difficulty of this study. The written out notation is helpful to visually represent how the performer can subdivide a trill.

Study No. 5. Paraphrasic Exercise-Study on Tchaikovsky's Scherzo from Symphony No. 4

Study No. 5 is four pages long, and includes a total of 162 measures. This study's corresponding excerpts come from two prominent solos in the third movement from Tchaikovsky's *Symphony No. 4*, shown in Figure 26 and Figure 27 below.



Figure 26. Tchaikovsky *Symphony No. 4* – III. Scherzo – 1st clarinet part, measures 161-162



Figure 27. Tchaikovsky *Symphony No. 4* – III. Scherzo – 1st clarinet part, measures 185-193

Both of these solos include a main rhythmic motif of four slurred thirty-second notes and two staccato sixteenth notes. Additionally, the rhythmic motif is repeated one octave below in both instances. This study features an overall ternary A-B-A form.

There are two N.B. instructions that are included with this study. First, DeSantis explains that “this exercise may be played on A Clarinet” which corresponds to the first clarinet part to Tchaikovsky's *Symphony No. 4*, which is written for A clarinet. The second N.B. instruction explains that figures represented with mordents or grace notes are to be played as four continuous thirty-second notes. See Figure 28 for the exact N.B. instruction.

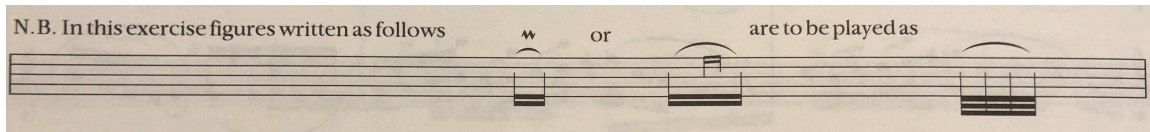


Figure 28. DeSantis, *New Studies for Clarinet*, Study No. 5, N.B. instruction

This study features a three-part form, with clear sections defined by these tempo markings: *allegro moderato*, *molto meno* and *tempo primo*. This study is the only paraphrastic exercise-study that does not begin with a lyrical melody. Instead, the study begins immediately with the main rhythmic motif consisting of three slurred thirty-second notes, one sixty-fourth note and rest, followed by two staccato sixteenth notes. The initial presentation of this rhythm at the beginning of the study relates to the solos in Tchaikovsky's *Symphony No. 4*. These solo excerpts have an instantaneous and immediate quality about them in which the clarinetist must spontaneously and quickly toss off this motif with a high precision of rhythm. This rhythmic motif is shown in Figure 29 below.

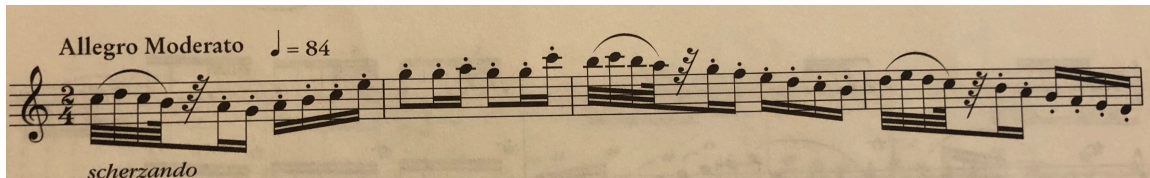


Figure 29. DeSantis, *New Studies for Clarinet*, Study No. 5, measures 1-4

The rhythm featured here is extremely close to the rhythms included in Tchaikovsky's excerpts shown in Figures 26 and 27. However, it is interesting to note that DeSantis changes the fourth thirty-second note to a sixty-fourth note and inserts a sixty-fourth rest. This subtle switch of notation challenges the clarinetist to be more rhythmic and precise with the execution of this particular motif. In slow practice, the clarinetist can utilize a stopped-articulation/prepared-fingers approach to learning this

motif. With this practice approach, the tip of the tongue is placed on the reed at the conclusion of the sixty-fourth note. Once the tongue is on the reed, the reed will stop vibrating allowing the silence of the sixty-fourth rest to be heard. The clarinetist should keep the air delivery system engaged while the tongue is on the reed. At this moment, the clarinetist can prepare the fingering for the next note. Once the tongue is removed from the reed, and it is vibrating again, the clarinetist can easily articulate the following two staccato sixteenth notes. By using a deliberate stopped-articulation/prepared-fingers practice approach, the clarinetist will eventually be able to effortlessly play this motif. At a quicker tempo, it would be difficult to discern the difference between Tchaikovsky's motif and DeSantis's edited rhythm, but the rhythmic integrity and articulation clarity will still be present.

The first main section includes measures 1-65. The study explores the written out thirty-second notation, but later incorporates both the mordent and the grace note versions. The word "*scherzando*" is printed in italics in the first measure, instructing the performer to perform this section in a playful manner. There is a printed breath mark at the end of measure 27, which allows the performer to take a moment to breathe before moving on to measure 28.

The second main section is marked "*molto meno*" and includes measures 66-97. This section is characterized by lyrical melodic writing as well as long, legato phrases, providing a nice contrast to the previous "*scherzando*" section. This section also includes multiple quarter rests at the ends of phrases, providing the performer with various opportunities to breathe throughout this section. There is one printed breath mark placed in the middle of measure 98. This breath mark is one and half measures before the start of

the third and final “tempo primo” section. The performer is then left to decide how to utilize this breath to transition from the second main section into the final main section of the study.

The third and final main section is listed as “tempo primo” and includes measures 98-162. The melodic material here is the same as the beginning, although it is notated one octave lower. Both solo excerpts in Tchaikovsky’s *Symphony No. 4* include an octave lower repetition. In DeSantis’s study, the clarinetist is challenged to maintain the rhythmic integrity of the motif despite the change in octave. There is one printed breath mark placed in the middle of measure 125 offering the performer a clear moment to breathe before moving on to measure 126. This section ends with italicized instructions “poco a poco incalzando” to urge the performer to push forward with increasing energy, to the very end of the study.

Tchaikovsky’s first excerpt shown in Figure 26 above is particularly challenging because of the notes F-sharp, E-sharp and F-sharp, in which the clarinetist must either quickly switch between the right hand index and middle fingers or use the alternate “fork” F-sharp fingering. The next beat presents a similar challenge with the F-sharp, E-sharp and F-sharp one octave lower, but this time involves rapid coordination between the left hand thumb and left hand index finger. In DeSantis’s Study No. 5, this short excerpt appears in two different places. The excerpt first appears in measures 46-48, shown in Figure 30.

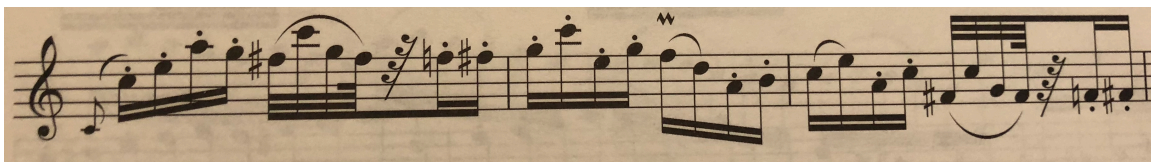


Figure 30. DeSantis *New Studies for Clarinet*, Study No. 5, measures 46-48

It is interesting to note that DeSantis paraphrases this excerpt over three whole measures, with the excerpt material occurring on the weaker beat (beat 2) of the measure. The second occurrence of the excerpt material is condensed into one measure, shown in Figure 31.

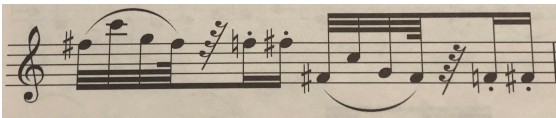


Figure 31. DeSantis *New Studies for Clarinet*, Study No. 5, measure 86

Tchaikovsky's second excerpt, listed in Figure 27, does not show up in its entirety in the study. However fragments of this excerpt occur in various places, as shown by Figure 29 above and Figure 32 below.

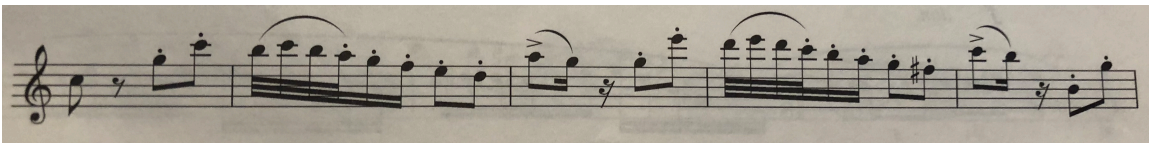


Figure 32. DeSantis *New Studies for Clarinet*, Study No. 5, measures 149-153

DeSantis's Study No. 5 features constant use of the rhythmic motif used in Tchaikovsky's Scherzo from Symphony No. 4. The motif appears in both written-out and abbreviated notations. DeSantis often changes the fourth thirty-second note into a sixty-fourth note followed by a sixty-fourth rest, to increase the difficulty. The continuous and repetitive nature of this Study thoroughly challenges the performer's endurance.

Study No. 6. Paraphrasic Exercise-Study on Rimsky-Korsakoff's Clarinet Cadenza from the Opera "Le Coq d'Or."

Study No. 6 is four pages long and includes a total of 119 measures. This study's corresponding orchestral excerpt is from the clarinet cadenza in Rimsky-Korsakoff's *Le Coq d'Or*, shown in Figure 33 below. This study's form features a theme with variations.



Figure 33. Rimsky-Korsakoff *Le Coq d'Or* – 1st clarinet cadenza, measures 33-37

This excerpt features chromatic descending thirty-second notes. Each beat of eight thirty-second notes has the same pattern. This pattern consists of five descending chromatic thirty-second notes, then an ascending minor third followed by a descending major third, and finally one descending half-step at the end of the beat. Occasionally, the ascending minor third or descending major third is spelled enharmonically as an ascending augmented second or a descending diminished fourth.

DeSantis includes a N.B. instruction stating that “this exercise may be played on the A clarinet.”⁴¹ This corresponds to the first clarinet part in Rimsky-Korsakoff’s *Le Coq d’Or* which is written for the A clarinet. DeSantis’s study based on this excerpt can be divided into four main sections.

The first main section is marked “Larghetto cantabile” with a tempo marking of quarter note = 80 and includes measures 1-22. There are six flats in the key signature, and the study begins in E-flat minor. Despite the key signature, this section includes

⁴¹ DeSantis, *New Studies for Clarinet*, 34.

numerous accidentals so this section should be learned very slowly with careful attention to all the accidentals. This section includes slurred sixteenth notes and triplets in long, legato phrases. The meter of this section begins in 4/4 common time but changes to 3/4 in measure 11 and then later changes to 6/8 in measures 19. Interestingly, the descending chromatic pattern featured in Rimsky-Korsakoff's excerpt, shows up throughout the first large section of Study No. 6. For example, Figure 34 shows the five-note descending chromatic scale pattern.

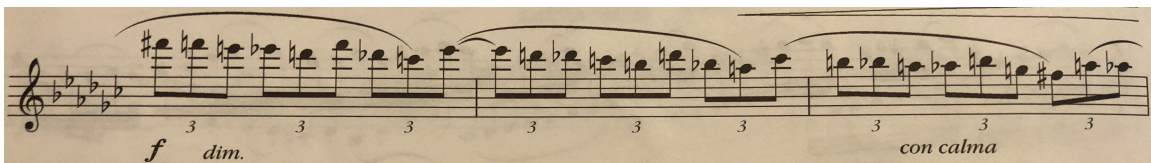


Figure 34. DeSantis *New Studies for Clarinet*, Study No. 6, measures 15-17

Here, the excerpt's pattern is notated in triplets. Practicing the pattern in triplets is helpful because it provides a slower context to both see and hear the pitches involved. The clarinetist is also able to develop his legato by practicing this pattern in triplets instead of exclusively thirty-second notes. Additionally, since the meter changes throughout this section of the study, the clarinetist is able to explore how the overall pattern is influenced by metric emphasis.

The second main section of the study is marked by both a key change and meter change in measure 23. This second section is characterized by staccato triplet eighth notes and begins with the italicized marking "senza accelerando." The performer must be deliberate with these triplets and resist the urge to get faster as the line progresses. In measures 30-32, instructions including "meno," "pesante," and three printed breath marks, break up the flow of constant staccato triplets. In measures 38-42, DeSantis adds an extra challenge by notating grace notes before the start of the first eighth note in

triplets. These grace notes are all one octave below the following note. This section concludes with two fermatas in measures 56 and 57. The first fermata is over a quarter rest and the second fermata is over a half note.

The third main section of the study begins with both a meter and key signature change in measure 58. This section is in D-sharp minor in 4/4 time and is marked “tempo primo.” The writing here is very lyrical and includes slurred and legato phrases similar to the first main section of the study. This section also includes numerous accidentals and should be learned through slow practice. The section ends with the following markings in measures 79 and 80: “poco meno,” “crescendo,” “rallentando” and “trattenuto.”

The fourth and final section of Study No. 6 includes measures 81-119. In this section of the study, DeSantis wrote two diversions on the cadenza, the cadenza itself and a short codetta. The two diversions on the cadenza are constructed around the descending chromatic lines found in the thirty-second notes of the cadenza itself. In both the excerpt and the two diversions, each chromatic descent occurs in groupings of five pitches. The first diversion on the cadenza is in 2/4 meter and includes measures 81-97. Figure 35 depicts the beginning of the first diversion.

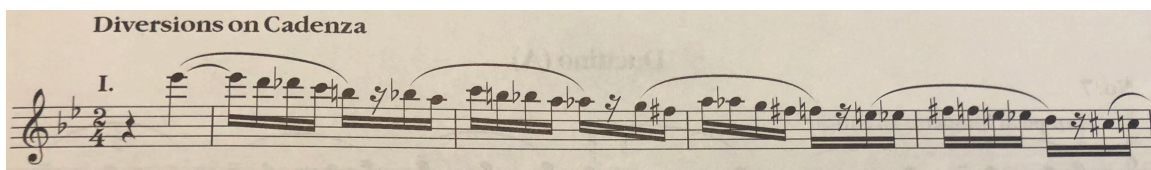


Figure 35. DeSantis *New Studies for Clarinet*, Study No. 6, measures 81-85

The phrases are comprised of legato, slurred sixteenth notes. The first diversion concludes with a caesura marked at the end of measure 97. The second diversion on the cadenza is in 3/4 meter and includes slurred sixteenth notes and staccato eighth notes.

This is shown in Figure 36.

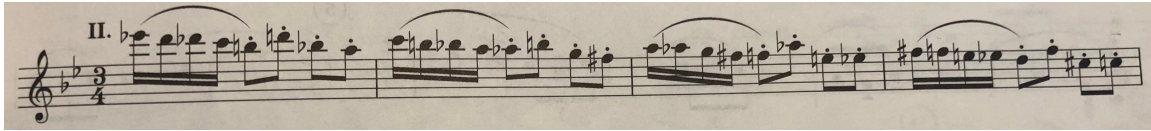


Figure 36. DeSantis *New Studies for Clarinet*, Study No. 6, measures 98-101

In both diversions, sixteenth notes are used instead of the thirty-second notes. A slower rhythmic value helps clarinetists to learn the pitches and intervals, helping to shape clear phrases while deeply learning the patterns. The meters in the two diversions, 2/4 and 3/4, allow the notes of the descending F-sharp diminished seventh arpeggio to be heard on downbeats.

The cadenza follows and is marked with “meno” and “cadenza.” There is a clear italicized “end of cadenza” marking at the end of measure 117. The cadenza written here in DeSantis’s study is almost exactly the same as Rimsky-Korsakoff’s cadenza. However, in the study, DeSantis places accents on the notes that are approached by the ascending minor third. The accents emphasize the change in pattern after the 5 note chromatic descent and visually help reinforce the pattern change. Also, the accented notes outline a B diminished seventh arpeggio. The clarinetist should be able to hear both the F-sharp diminished seventh arpeggio found at the beginning of each beat, as well as the B diminished seventh arpeggio highlighted by the accents. See Figure 37 for the cadenza in measures 114-117 of the study.

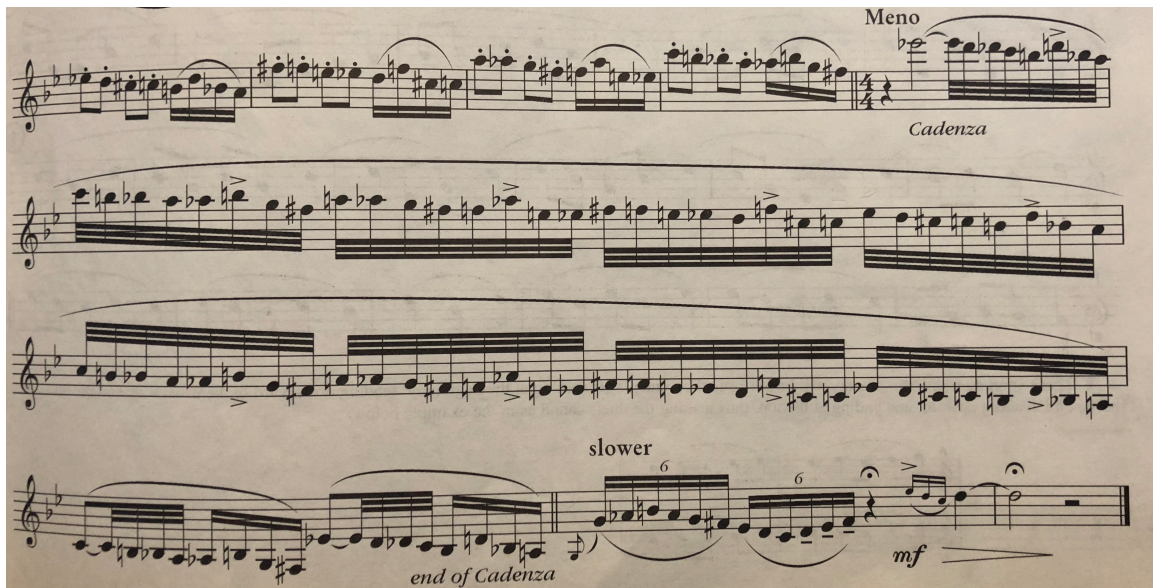


Figure 37. DeSantis *New Studies for Clarinet*, Study No. 6, measures 110-119

The “a piacere” and “in tempo” markings that appear in Rimsky-Korsakoff’s cadenza do not appear in DeSantis’s study. Also, the two diminuendos marked in the fourth measure of Rimsky-Korsakoff’s cadenza do not appear in the study. The omitted diminuendos are probable related to register. These notes are all in the chalumeau register, which is not the easiest register to project over an orchestra. This might be DeSantis’s way of encouraging the clarinetist to play with a more projecting dynamic.

A codetta concludes the entire study and includes measures 118 and 119. The codetta features two fermatas, one over a rest and one over the last sustained half note D. This is similar to how the second large section of the study ends in measures 56 and 57.

DeSantis’s Study No. 6 is a rather rigorous study featuring numerous accidentals and pattern manipulation. Patterns found in the excerpt from Rimsky-Korsakoff’s *Le Coq d’Or* are explored and altered to further challenge the clarinetist. These pattern changes coincide with various meter changes, rhythmic groupings and articulation styles.

Study No. 7. Duettino (A) and Duettino (B)

Study No. 7 contains two duettinos, or little duets, marked Duettino (A) and Duettino (B). There is a N.B. instruction at the bottom of Duettino (A) that states how these two pieces should be performed, shown in Figure 38.

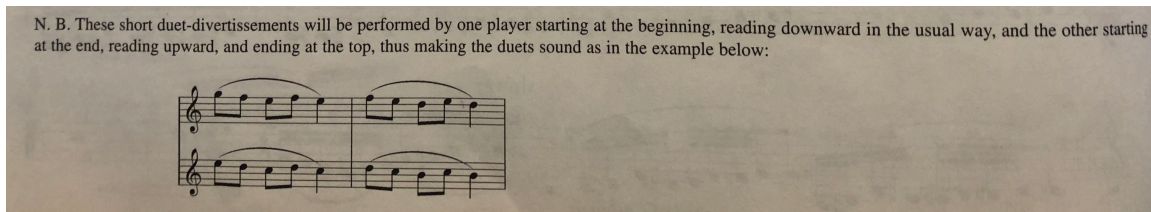


Figure 38. DeSantis *New Studies for Clarinet*, Study No. 7, N.B. instruction

One player reads the duet from top to bottom, and the other reads it backwards, from bottom to top. Both duettinos feature a single-system of notation.

Reading music backwards offers many benefits to musicians. It helps train the ear to hear the intonation of intervals. For example, practicing G-F and F-G, allows the performer to practice the intonation of the same interval, which is a major second. Reading backwards also aids the coordination of physical movements involved in performing. For example, the movements from G-F and F-G both involve movement with the same finger. In one instance, the finger lifts off the tone hole while the other instance involves the finger returning down to the tone hole. Lastly, reading music backwards helps train the eyes to look ahead (or in this case, behind) and recognize patterns from another perspective. If a musician is experiencing difficulty with performing a challenging series of notes or intervals, he can practice it backwards as a specific practice technique.

Both duettinos contains circled rehearsal markings but Duettino (A) contains circled numbers and Duettino (B) contains circled letters, which are helpful to the

rehearsal process. Accidentals are placed either above or below the note instead of directly in front of the note head, so they are clearly visible from either direction.

Duetтино (A) includes a total of 64 measures and is marked “Tempo di Minuetto all’antica.” This translates to “Old-fashioned Minuet tempo,” most likely referring to the performance practices of early/Baroque-style minuets. Early minuets were often in a slow to moderate tempo, which contrast with later minuets and eventually scherzos, which were quicker and often in 1 instead of 3. Duetтино (A) is in 3/4 time and in the key of C Major. Most of the phrases in this duettino include slurred, legato markings. Interestingly, Duetтино (A) contains no dynamic markings or italicized musical expression markings.

Duetтино (B) is in 3/4 time and is in the key of G major. The beginning is marked “Allegro-scherzo (in one).” Duetтино (B) includes a total of 61 measures and four dynamic markings. Both performers begin playing their part at a forte dynamic but that changes for both parts in the fourth measure. Here, the player reading forwards is marked mezzo-forte and the player reading backwards is marked piano, providing some balance to the ensemble. The balance will of course change when the performers switch roles throughout the duettino. A variety of articulations including legato, staccato, tenuto and accent markings are included in this duettino. Both Duetтино (A) and Duetтино (B) look fairly simple, but rehearsing them is a challenge in terms of figuring out where to breathe in each part. Most of the time, the two players will not be breathing at the same time, so careful planning of these breath marks is essential to the success of the ensemble. Unlike the previous studies where DeSantis generously uses italicized expression markings, this duet-study contains no markings.

These two duettinos include a remarkably sophisticated sense of musical composition since they can be read forwards and backwards at the same time. The musical material is quite economic in this sense. It is important to think about meter and where the natural emphasis will occur. Since both of these duets are in 3/4 meter, the downbeat will be the strongest beat in the bar. For example, Duetтино (A) begins with two beats of eighth notes followed by one quarter note. At the beginning of the duettino, the first eighth note will receive a slight metric emphasis. However, by the end of the study, the quarter note, which was previously on beat three, is now on the downbeat. Figures 39 and 40 show the first and last measures of Duetтино (A).



Figure 39. DeSantis *New Studies for Clarinet*, Study No. 7, Duetтино (A) measure 1



Figure 40. DeSantis *New Studies for Clarinet*, Study No. 7, Duetтино (A) measure 64

These two measures are a mirror image of each other, showing how the rhythms and metric emphasis change by the end of the duettino.

CONCLUSION

Though Louis DeSantis was a prominent clarinetist, there are relatively few sources preserving his legacy. A few precious orchestral recordings allow us to hear the spectacular qualities of his playing. Even fewer sources provide insight into DeSantis's life and career. DeSantis's *New Studies for Clarinet* is the only comprehensive source that offers clarinetists and musicians a way to explore DeSantis and his detailed musical language.

New Studies for Clarinet offers a variety of challenges to clarinetists. Each study “paraphrases” specific orchestral and opera excerpts, exploring the potentially problematic or difficult material associated with each excerpt. By practicing and exploring DeSantis's *New Studies for Clarinet*, clarinetists can find solutions to these potential problems, by employing various practice approaches. These practice approaches include a wide use of rhythmic changes, pitch changes and transpositions, extended ranges of scales/arpeggios, and variations in articulation. Practicing DeSantis's studies also allows clarinetists to develop fundamental aspects of their playing related to legato control, voicing/tongue position and finger facility. As an additional benefit, clarinetists will gain greater confidence and consistency with performing these excerpts. Throughout his *New Studies for Clarinet*, DeSantis engages the clarinetist to think critically while practicing the technical requirements needed to perform a challenging orchestral excerpt.

It is my hope that this document and performance guide will serve as a tool to aid the clarinetist who is first beginning to study Louis DeSantis and his *New Studies for Clarinet*. I also hope that this study will help promote the importance of this collection, as well as inspire a general interest in Louis DeSantis.

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APPENDIX A. REQUEST FOR PERMISSION TO USE MUSICAL EXAMPLES

From: SamuelBSchreiber@gmail.com
Sent: Tuesday, May 8, 2018, 9:51 AM
To: RHarlow@pcmusicfestival.com
Subject: Louis DeSantis New Studies for Clarinet (Permission request)

Samuel Schreiber
655 N. 9th St.
Baton Rouge, LA 70802

May 8, 2018

Dear Russell Harlow:

I am completing a doctoral dissertation document at Louisiana State University entitled “A Performance Guide to New Studies for Clarinet by Louis DeSantis.” I would like your permission to include musical excerpts from the following material in my dissertation document:

DeSantis, Louis. *New Studies for Clarinet*. Park City, Utah: ClarinetCentral, 2003.

The requested permission extends to any future revisions and editions of my dissertation document. These rights will in no way restrict republication of the material in any other form by you or others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above-described material, or that you otherwise have sufficient rights to the material in order to grant the requested permission.

To grant this permission, please reply with a message stating your permission for me to include excerpts from *New Studies for Clarinet* in my document. Please contact me should you have any questions or need additional information. Thank you very much.

Sincerely,

Samuel Schreiber

APPENDIX B. LETTER OF PERMISSION TO USE MUSICAL EXAMPLES

From: RHarlow@pcmusicfestival.com
Sent: Tuesday, May 8, 2018 5:30 PM
To: SamuelBSchreiber@gmail.com
Subject: Louis DeSantis New Studies for Clarinet (Permission request)

Dear Samuel.

You have my full permission to use excerpts from Louis DeSantis' "New Studies" published by ClarinetCentral, for which I am the holder of the copyright, for your dissertation.

If possible I would like a copy of your work for my records.

Please let me know the date, place and time of your presentation. The DeSantis family would like to know about it. Perhaps one or two will be in the audience?

Best regards,

Russell Harlow

1420 W. Meadow Loop Rd.

Park City Utah 84098-5941

801-671-3461

APPENDIX C. ITALICIZED MUSICAL EXPRESSION MARKINGS

A tempo – in the original tempo designation; resuming the initial tempo of a section or movement after a specified deviation from it

Ben ritmato – well rhythmic

Ben tenuto – well sustained

Cadenza – an improvised or written-out ornamental passage played or sung by a soloist or soloists, usually in a “free” rhythmic style, and often allowing virtuosic display

Calando – gradual decrease in both tempo and volume; the effect of a ritardando with a diminuendo

Cedendo – becoming slower

Crescendo – gradual, steady increase in volume or intensity

Con bravura – boldly, brilliantly

Con calma – calmly

Diminuendo – gradual, steady decrease in volume or intensity

Dolce - sweet

Espressivo – expressively

Eco – echo

End of Cadenza –marking the conclusion of a cadenza

Espressivo – expressively

Pesante –heavy and ponderous

Poco a poco incalzando – little by little pressing forward, getting faster and louder

Poco a poco rall. – little by little slowing down

Poco meno – little less motion or with a slower tempo

Poco più – little more

Poco rallentando – little slowing down

Poco ritenuto – a little held back

Quasi cadenza – resembling a cadenza

Rallentando – slowing down

Rallentando sempre piu – always more slowing down

Rinforzando – played with a sudden increase of force

Ritardando – gradually decrease the tempo; slowing down

Ritardando poco a poco – slowing down little by little

Scherzando – in a playful manner

Senza accelerando –without increasing the tempo

Stentate – strong and forced; powerful

Tempo primo – the first tempo; return to initial tempo

Tenuto – held

Trattenuto – held back with a sustained quality, similar to ritardando

Un poco – a little

Un poco a piacere – at the pleasure or discretion of the performer; a little rubato

Un poco fermata – a little pause or hold

Un poco più – a little more

Vagamente – vaguely; ambiguously

APPENDIX D. INDEX OF ORCHESTRAL RECORDINGS

Brahms, Johannes. *Symphony No. 4, op. 98*. With The Philadelphia Orchestra & Leopold Stokowski conducting. 1931.

Goldmark, Karl. *Rustic Wedding Symphony, op. 26*. With Columbia Broadcasting Symphony Orchestra & Howard Barlow conducting. 1939.

Liszt, Franz. *Hungarian Rhapsody No. 2*. With Columbia Broadcasting Symphony Orchestra & Howard Barlow Conducting. c. 1930s.

Lully, Jean-Baptiste. *Le Triomphe de l'Amour*. With The Philadelphia Orchestra & Leopold Stokowski conducting. 1930.

Rachmaninoff, Sergei. *Symphony No. 2, op. 27*. With The Cleveland Orchestra & Nikolai Sokolov conducting. 1927.

Taylor, Deems. *Through the Looking Glass - Suite, op. 12*. With Columbia Broadcasting Symphony Orchestra & Howard Barlow conducting. 1938.

Wagner, Richard. *Meistersinger Overture*. With Columbia Broadcasting Symphony Orchestra & Howard Barlow conducting. c. 1930s.

VITA

Clarinetist Samuel Schreiber is a Doctor of Musical Arts candidate at Louisiana State University. He received a Master's degree from Louisiana State University in 2015 and a Bachelor's degree from Indiana University of Pennsylvania in 2013. Samuel's primary clarinet teachers include Deborah Chodacki, John Kuehn, and Janine Thomas.